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We are already spending too much time in our classrooms correcting some of the books we have to use. Until it is thoroughly overhauled "Contes de la Grande Guerre" will not help, it will only complicate the situation.

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*GIACOSA, Tristi Amori*, edited by RUDOLPH ALTROCCHI AND B. M. WOODBRIDGE, with an introduction on the life and work of the author by STANLEY A. SMITH. University of Chicago Press, 1920. 159 pages (Introduction: 1-13; text: 15-98; Notes: 99-129; Vocabulary: 131-159). Price: \$1.50 net; postpaid: \$1.60. The second volume that has been published in the new University of Chicago Italian Series under the general editorship of Professor Ernest H. Wilkins.

Students of Italian in the English-speaking world owe a great debt to the editors and publishers of this admirable play, the masterpiece of one of Italy's greatest modern dramatists, who is well known outside of Italy as the author of another great play: *Come le foglie*. A convincing presentation of the familiar triangle theme, marked by great simplicity, sympathy and moral elevation, the *Tristi Amori* is a welcome addition to the regrettably small repertory of Italian texts edited for college classes. The excellence of the editorial work deserves the highest praise. The Introduction has been assigned to Professor Stanley Smith, who has previously written an article on Giacosa for *The Drama* (no. 10; May, 1913). The present sketch admirably brings out the many sided talent of the dramatist, and particularly his relation to naturalism, in which movement Giacosa's work is refreshingly conspicuous for its wholesomeness and lack of cynicism. "From the generality of dramatic treatments of the 'triangle,'" Professor Smith remarks, "*Tristi Amori* differs in that its important characters, thoroughly human and thoroughly interesting, possess no claim to distinction as heroes, rogues, victims, egotists, or singular products of a corrupt civilization, and in that its moral atmosphere is healthy without being clouded by didactic preoccupation." The Introduction closes with a very satisfactory bibliography, to which we might add, for the sake of greater completeness: E. Boutet, *G. Giacosa*, in *Nuova Rassegna*, Feb. 5, 1893; S. Monti, article in *Rassegna nazionale*, Sept. 16, 1906; also the excellent sketch in D'Ancona e Bacci, *Manuale*, VI, 311 ff. As frequent references are made in the Introduction to "martellian verse," a term quite unfamiliar to most students, and not given in English dictionaries nor in some of the larger Italian ones, it would have been helpful to add in a note a statement to the effect that martellian verse derives its name from its inventor, Pier Jacopo Martelli (1665-

1727), a dramatic poet, who, in order to reproduce better the French Alexandrine, composed his lines of fourteen syllables, divided into seven syllable hemistichs, the rimes arranged in couplets.

The text is reproduced with great care, the editors having even taken pains to list on page 129 the errors in the original Treves edition which they have corrected. We have noticed only one misprint (p. 72, l. 23: *render meli* for *rendermeli*). The notes are the work of unusually competent and painstaking scholars. They are abundant, as they should be in an Italian text of this kind that will in many cases be read after a relatively brief preparation. The fine distinctions of meaning in the dialogue are well brought out, and departures from Tuscan usage are recorded.

One of the most valuable features of the edition is the vocabulary, which has been prepared with great care. The values of the letters *e*, *o*, *s* and *z*, so puzzling to students of Italian, are clearly indicated, the syllabic stress is always shown, and in listing the verbs the stem-stressed forms are given in parentheses after the infinitives, with the value of the *e*'s and *o*'s; for example: (*mormorare mormoro*), (*prosperare prospero*), (*strepitare strepito*). Even the proper names occurring in the play are listed with their pronunciation.

For the literary merit, intense interest and wholesome tone of the text, and also for the scholarly accuracy of the editing, this new edition of *Tristi Amori* can be recommended without reserve.

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# I

*FIRST SPANISH BOOK.* LAWRENCE A. WILKINS. XV+259 pages. Henry Holt & Co. 1919.

This is a practical, useful book, based on experience and marked throughout by strong common-sense. The eight-page preface, which is well worth reading contains a good statement of the nature and purpose of the book and gives useful suggestions as to its use. The short chapter on pronunciation, refreshingly free from technical terms and scientific discussions, is so clear and simple as to be readily understood by the pupil.

The body of the work is divided into thirty-eight lessons, each of which contains text, grammar, questions and exercises. The text is either especially constructed or else adapted from Spanish originals. In general the work has been very well done. In fact the only criticism that can be made,—and this applies only to the first few lessons, is that the material is not particularly interesting. To make such a criticism is easy—only those who have